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## CONTENTS.

	PAGE
A POETS' SHRINE. . . . .	57
THE EARLY LIFE OF TOLSTOY. <i>Annie Russell Marble</i> . . . . .	59
THE ANATOMY OF DOGMA. <i>T. D. A. Cockerell</i> . . . . .	60
TWO NEW BOOKS ON MARY STUART. <i>Lawrence J. Burpee</i> . . . . .	62
EUROPE AT THE CLOSE OF THE LAST CENTURY. <i>E. D. Adams</i> . . . . .	63
RECENT POETRY. <i>William Merton Payne</i> . . . . .	65
Fanahaw's Corydon, An Elegy on Matthew Arnold.	
— Drew's Cassandra and Other Poems. — Wallis's The Cloud Kingdom. — Jarflaith's White Poppies.	
— Theodore Tilton's The Fading of the Mayflower.	
— Dole's The Building of the Organ, etc. — Rice's Plays and Lyrics. — Taylor's Into the Light, and Other Verse. — Miss Wilkinson's The Far Country.	
— Miss Sill's In Sun or Shade. — Miss Swayne's The Visionary, and Other Poems. — Miss Birchall's Book of the Singing Winds.	
BRIEFS ON NEW BOOKS . . . . .	70
The delights and benefits of a "garden vacation."	
— Defects of the electoral system of the United States. — An American college president in the Revolution. — An American school-teacher in the Philippines. — Hospital sketches and field-notes of the Civil War. — Life and manners in central Illinois a century ago. — Our English under fire. — The Riviera: its history and charms. — More of the German struggle for liberty. — The development of religious liberty in Connecticut.	
NOTES . . . . .	73
LIST OF NEW BOOKS . . . . .	74

## A POETS' SHRINE.

There is no spot on earth more sacred to lovers of English poetry than that corner of the old Protestant Cemetery at Rome where the mortal remains of Keats and Shelley were laid to rest nearly a century ago. Adonais and Ariel, the poet of pure beauty and the poet of boundless love, the spirit who "outsoared the shadow of our night" and the "heart whose beating blood was running song," — these, of all English poets, are the ones with whom our associations are the most tender and whose memory is the dearest. Many are the pilgrims who have repaired to their graves as to a shrine, whose tears have welled from a deeper source than sentiment, and whose devotion to the good and beautiful has been strengthened by the example of those lives, so soon extinguished and so futile in seeming, yet so potent in their sway over the emotions and the ideals of the ensuing generations.

The Roman municipality has upon several occasions during recent years, actuated by a zeal for "improvements," threatened to invade the resting-place of our poets. On one occasion, a section of the old wall of the cemetery was actually demolished for the purpose of making a new street. The British Embassy at Rome has thus far been able to oppose successfully these attempts at vandalism, although in one instance the mischief was averted only by the interposition of Queen Victoria herself. The house on the Piazza di Spagna in which Keats lived the last weeks of his stricken life has also been threatened by the "march of progress," and has suffered sadly from neglect.

About three years ago, a small company of American writers, fortuitously gathered in Rome, determined to make an effort to save the graves of the poets from violation, and at the same time to preserve the Keats house from disfigurement by converting it into a sort of museum or memorial of both Keats and Shelley. An international organization was planned, with committees in Rome, London, and New York, having for its objects the purchase of the house and the perpetual guardianship of the two graves. It was desired to establish in the house a collection of relics and a library, under the charge of a curator, and to rent the unneeded floors as

a means of maintenance. There would thus be provided in Rome a pleasant meeting-place for English and American travellers, on a spot hallowed by its associations with one of the poets.

Since the organization of these committees, much effective work has been done in a quiet way, and official endorsement has been given to the plan by Their Majesties the Kings of Italy and England, and by the President of the United States. The purchase of the Keats house will require about twenty-two thousand dollars, although a somewhat larger fund than this should be raised to place the project upon a secure basis. One-half the purchase price has already been secured (mostly from American subscribers), and an option obtained upon the property by an advance payment. It remains only to complete the fund and obtain full possession, which must, however, be done by next January. A public appeal is now made for contributions, large or small, from all lovers of poetry who wish to become associated with this highly commendable enterprise. Subscriptions will be received by Mr. Robert Underwood Johnson, 33 East 17th St., New York, the secretary and treasurer of the American Committee. There seems to be little doubt that the needed amount will be forthcoming, and it should be a matter of pride with our own countrymen to see that this undertaking, American in its conception, should owe its success chiefly to American support.

Of all the old-world shrines to which lovers of poetry repair, there is probably no other that so fully meets the conditions of ideal fitness and beauty as the spot in the old Roman cemetery over which this tender guardianship is now sought to be established. It has been described many times, and pictured until the old Roman wall, the pyramid of Caius Cestius, the solemn cypresses, and all the other features of the scene have been made familiar beyond all similarly consecrated places. Yet it may not be amiss to quote once more the stanza from "Adonais" which was the first description of the spot ever penned.

"And gray walls moulder round, on which dull Time  
Feeds, like slow fire upon a hoary brand;  
And one keen pyramid with wedge sublime,  
Pavilioning the dust of him who planned  
This refuge for his memory, doth stand  
Like flame transformed to marble; and beneath  
A field is spread, on which a newer band  
Have pitched in Heaven's smile their camp of death  
Welcoming him we lose with scarce-extinguished breath."

"It makes one in love with death to think  
that one should be buried in so sweet a place,"  
was Shelley's comment upon the burial-place of

Keats. A year later he slept within sight of the grave of his brother poet.

It may not be amiss also to recall the epitaphs of the two singers. That of Keats, as composed by Severn, reads as follows:

"This grave contains all that was mortal of a young English poet, who, on his deathbed, in the bitterness of his heart at the malicious power of his enemies, desired the words to be engraved on his tombstone: 'Here lies one whose name was writ in water,' Feb. 24th, 1821."

Upon the wall near by, a medallion portrait was afterwards placed by joint English and American devotion, and beneath it this acrostic:

"Keats, if thy cherished name be 'writ in water,'  
Each drop has fallen on some woman's cheek —  
A sacred tribute such as heroes seek,  
Though oft in vain, for dazzling deeds of slaughter.  
Sleep on! not honoured less for epitaph so meek."

For Shelley's tombstone, Leigh Hunt proposed a pompous legend:

"Percy Bysahe Shelley, Anglus, oram Etruscam  
legens in navigiolo inter Ligurnum portum et Viam  
Regiam, procellâ periit VIII. Non. Jul. MDCCCXXII.  
Ætat. Suse XXX."

But his friend Trelawny adopted a simpler form, giving, besides the name and the dates, only the expressive motto, "Cor Cordium," and the familiar lines from "The Tempest":

"Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange."

It was a singular fate that spared the respective companions of the two poets until they became old men, and at last brought them to rest with the friends of their youth. Severn, who lived in Rome for the rest of his life, died in 1879, at the age of eighty-three, and was buried by the side of Keats. Trelawny, four years his senior, outlived him by two, and died at his country home in England at the ripe age of eighty-nine. This is a very interesting story. In May, 1881, the director of the Protestant Cemetery received a letter from Mr. Trelawny, saying that as he was now very old he wished to prepare for death, and requesting that a place be made ready for his ashes. This was a great surprise to the authorities, for it was nearly sixty years since Trelawny had purchased the plot, and nothing had been heard from him since 1822. In July, Trelawny was informed that the grave was ready for him, and in August he died. His body was cremated, his ashes were taken to Rome and interred by the side of Shelley's heart. His tombstone bears this inscription:

"These are two friends whose lives were undivided;  
So let their memory be now they have glided  
Under the grave; let not their bones be parted,  
For their two hearts in life were single-hearted."

### The New Books.

#### THE EARLY LIFE OF TOLSTOY.\*

Tolstoy's life seems now so near its end, and his messages so fully delivered, that the time is ripe for a study in detail of the development of the man, and for a new emphasis upon his influences on modern society and modern literature. To portray a life so crowded with dramatic incidents, and to interpret a literary work so large and significant, a biographer must have a broad sympathy with the larger aims of his subject and a great capacity for details; he must be able to construct a strong character out of many paradoxical and often unadmirable traits. The beginnings of such a study, with especial emphasis upon the biographic element, may be found in the first translated volume dealing with Tolstoy's life and work, compiled by Paul Birukoff and revised by Tolstoy himself, which has been prepared for the new "International Edition" of Tolstoy's works.

This biography belongs to the impersonal, editorial type, as regards its author; he keeps in the background, and allows his subject to be portrayed, in character and activities, through journals, letters, and a few published extracts. Mr. Birukoff was a pupil of Tolstoy, however, and in occasional passages, as well as in the underlying motive of his work, he shows a loving reverence for his master. The bibliography, which is a part of the introduction to the present volume, indicates how fully the editor has read and considered various estimates of Tolstoy's early life and his first ventures in authorship. The period of Tolstoy's life covered by this volume is his boyhood and early manhood, leaving him at thirty-four years of age. It may seem unwise to some readers that this fragment of such an important life-history as that of Tolstoy should have been published before the other portions of the biography were completed. Tolstoy's development was so unusual, yet sequential, that one might prefer to follow the traces of it in a complete circle rather than study it in segments, at distant intervals. Such a completion of the biography would also allow the reader to grasp the vital points in the character and genius of its subject by that concentration of interest which is often lost by the serial method.

This single volume, however, is far more than

prefatory. It is an exhaustive analysis of the youth and early manhood of a personality of exceptional interest, with whose later years of achievement the reading-public is generally familiar. Within this period were developed and displayed those traits which have given to Tolstoy the high rank now accorded him as social seer and literary artist. In youth, as in later life, he showed a character compounded of passionate ardor, truthfulness, modesty, and a love of goodness which could not be submerged beneath indulgence in evil and vice. In the Introduction to this volume, Count Tolstoy has laid stress upon his determination to be truthful,—to avow his early sensuality and vanity no less than his yearnings for the good. He divides his life into four periods of unequal length: his joyous childhood, his sensuous and weak youth, his quiet family life of middle years, and his last twenty years of deeper activities in reform and letters. With earnest sincerity he adds: "Such a history of my life during these four periods I should like to write quite truthfully, if God will give me the power and time. I think that such an autobiography, even though very defective, would be more profitable to men than all that artistic prattle with which the twelve volumes of my works are filled, and to which men of our time attribute an undeserved significance."

The present volume adds few new incidents to the known facts regarding Tolstoy's ancestry and boyhood. There are graphic pictures at intervals,—that of the sensitive boy just emerging from babyhood, listening to the weird tales by the blind story-teller in his grandmother's chamber, or companioning his father on the hunt and bearing away life-impressions of his gayety and kindness. Prominent among those who left deep influences during the childhood at Yasnaya Polyana was his aunt Tatiana Alexandrova; of her part in his emotional development he writes: "She taught me the spiritual delight of love. She taught me this, but not in words: by her whole being she filled me with love. I saw, I felt, how she enjoyed loving, and I understood the joy of love. This was the first thing. Secondly, she taught me the delights of an unhurried, lonely life." Other memories were associated with his brothers, Nikolai and Sergius, and with the death of his father, which first awakened a sense of religious awe in the shy, self-conscious lad. These more serious traits did not preclude a few boyish pranks, like jumping from a two-story window or clipping his eyebrows.

\*LEO TOLSTOY, HIS LIFE AND WORK. Autobiographical Memoirs, Letters, and Biographical Material. Compiled by Paul Birukoff and revised by Leo Tolstoy. Translated from the Russian. Volume I. Childhood and Early Manhood. Illustrated. New York: Charles Scribner's Sons.



In his later books, "Youth" and "My Confession," Tolstoy has revealed, with unsparing frankness, the depravity of his university years and his life at Moscow, with their indulgences in cards, routs, and adventures among the gypsies. At the same time, the reader is made to feel the tumultuous inner life of yearning and unrest. Mr. Birukoff has summarized the brief period thus: "During these three years of his life, Tolstoy tasted of everything which a passionate and energetic young man could seize." Meantime, his literary tastes were seeking expression, and he planned a story of gypsy life, or a novel, modelled after Sterne's "Sentimental Journey." These early efforts at authorship were not brought to fruition, and the few published tales which first won him notice among the St. Petersburg group of writers are scarcely recalled to-day. With his enlistment in the army of the Caucasus, in 1850, came a crisis both in his moral and literary development. The scenery of the mountains and the simple life of the peasants awakened his creative genius, and the results were shown in "The Cossacks" and "Tales from Sebastopol."

Much space is given in this volume to the relations between Tolstoy and Turgenieff, with details of their sundry meetings and correspondence. Men of common ideals and gifts, their temperaments forbade much spiritual affinity, although there was mutual admiration, and even affection, when they were separated. Following the two journeys abroad, and the death of his brother Nikolai, — experiences which broadened and deepened Tolstoy's soul, — he put into practical experiment his theories of educational reform which had been maturing in his mind for twelve years. The reader will here find detailed information regarding the ten schools under Tolstoy's control, lists of the teachers, and many incidents of interest in the school-life, amplified from his articles on Education and Instruction.

At thirty-four years of age, after many sentimental adventures, Tolstoy loved worthily the younger daughter of a family friend, Dr. Bers. The Countess Tolstoy has won the admiration of the world by her broad and clear intellect, her wise administrative ability, her wonderful insight into Tolstoy's character, and her protecting loyalty to him. In "Anna Karenina" he has used the declaration of love "by primary letters," by which he expressed his own interest in the young girl, and gained her response. True to his unswerving honesty, he insisted that she should read all his diaries revealing his

earlier irregularities. The struggle of heart and soul through which the maiden passed, as she saw her hero unveiled, is told with dramatic vividness, suggesting the similar motive in Mr. James Lane Allen's novel, "The Mettle of the Pasture." With sadness but with sympathetic courage, Tolstoy's friend accepted the past and pledged herself to his future of repentance and achievement. This volume leaves the reader at the threshold of Tolstoy's home-life and literary fame. He had already written a few novels that were known to critics and authors but were scantily read by the public, as "The Snow-Storm," "The Two Hussars," "Family Happiness," "Polikushka," and "The Memoirs of a Billiard Marker." Within these forgotten studies in fiction were the germs of that moral element and denunciation of contemporary social evils on which he has "concentrated all his powerful artistic gifts." One more experience — the search for and grasp of true religion — was needed to crystallize his moral and mental enthusiasm and give peace to his spiritual unrest. The editor closes his work with this forecast: "In the next volume we hope to narrate that current of events in Tolstoy's life which brought him to the moment when the thirst for truth, and the suffering occasioned by not finding it, culminated, and eventually led him to the only solution, the only foundation of life, and the only guide in his further exertions — to religion."

The attractiveness of this volume is enhanced by nearly thirty illustrations, some rare photographs from early paintings of Tolstoy, many portraits of his family, and a few fine views of the parks and buildings of Yasnaya Polyana, the family estate.

ANNIE RUSSELL MARBLE.

#### THE ANATOMY OF DOGMA.\*

In his book entitled "Some Dogmas of Religion," Dr. McTaggart says:

"By metaphysics I mean the systematic study of the ultimate nature of reality, and by dogma I mean any proposition which has a metaphysical significance" (p. 1).

"Religion is clearly a state of mind. It is also clear that it is not exclusively the acceptance of certain propositions as true. It seems to me that it may best be described as an emotion resting on a conviction of a harmony between ourselves and the universe at large" (p. 3).

It may fairly be asked, whether reality has any other nature than its ultimate one; and if so, how we are to know when we have reached that nature. Would it not be better to content

\*SOME DOGMAS OF RELIGION. By John McTaggart Ellis McTaggart. New York: Longmans, Green & Co.



ourselves with a more modest conception of metaphysics and dogma, frankly confessing that the "ultimate" nature of anything, as distinguished from its apparent or imaginable nature, is beyond the field of human thought? Nothing is more commonplace or familiar than time; yet it is entirely out of the question to imagine the whole of time, or its limits, or its limitless quality — if to be limitless is a quality. Metaphysics, it seems to me, finds its true scope in bridging, by means of thought, the gaps between observable phenomena; and dogma consists of statements made on metaphysical grounds. It is a nice question whether any dogma, as thus defined, can be said to be knowledge. At first sight, it appears easy to deny it that property, confining knowledge to the results of experience — the field of science; but an analysis of the simplest scientific proposition shows that it contains more than the description of immediate experience. The definition of religion also appears to be criticisable. Who knows anything about "the universe at large"? Would it not be equally reasonable to say that the sense of location depends upon a conviction of position in space at large? Undoubtedly religion depends upon a conviction of harmony between ourselves and something else; but what is that other? It seems to me that the true basis of the feeling depends on our sense of worth; there is something in ourselves which responds to an eternal standard of value, which we believe cannot fail. We may not know how powerful the right is in the universe, but we do not believe in its extinction, and we do believe that, whatever its numerical strength, it amounts to more than all else, because it alone has value.

Having thus found fault with the very basis of Dr. McTaggart's argument, we may frankly admit that his book is lucid and interesting, and that it will do excellent service in clearing away many venerable cobwebs. At the same time, the common man will undoubtedly protest that it is not quite fair to demolish the phrases he is accustomed to use, and then assume that his real position is also overthrown. One could wax sarcastic over the expressions "Dear Sir" and "Yours truly," employed daily in letters; but letter-writers would be amused rather than wounded by the exposure of their unvarnished and insincerity.

The first chapter of the book sets forth the importance of dogma; in the second, the establishment of dogma is considered at length. The third and fourth treat of human immortality and pre-existence, and seem to me to be the best

in the book. The conclusion is reached, that the arguments which may lead us to believe in immortality also make it probable that we have pre-existed. We cannot give a condensed summary of these chapters, which are full of interesting suggestions. Instead, we offer a rather long quotation from the close of Chapter IV., as a good example of the author's style, and especially for the purpose of showing that his results are not wholly negative.

"Pre-existence indeed, as we have seen, renders more probable a plurality of future lives. And the prospect of a great number of lives — perhaps an infinite number, though this is not a necessary part of the theory — gives us the prospect of many dangers, many conflicts, many griefs, in an indefinitely long future. Death is not a haven of rest. It is a starting-point for fresh labors. But if the trials are great, so is the recompense. We miss much here by our own folly, much by unfavorable circumstances. Above all, we miss much because so many good things are incompatible. We cannot spend our youth both in the study and in the saddle. We cannot gain the benefit both of unbroken health and of bodily weakness, both of riches and of poverty, both of comradeship and of isolation, both of defiance and of obedience. We cannot learn the lessons alike of Galahad and of Tristram and of Caradoc. And yet they are all so good to learn. Would it not be worth much to be able to hope that what we missed in one life might come to us in another? And would it not be worth much to be able to hope that we might have a chance to succeed hereafter in the tasks which we failed in here? . . . But though the way is long, and perhaps endless, it can be no more wearisome than a single life. For with death we leave behind us memory, and old age, and fatigue. And surely death acquires a new and deeper significance when we regard it no longer as a single and unexplained break in an unending life, but as part of the continually recurring rhythm of progress — as inevitable, as natural, and as benevolent as sleep. We have only left youth behind us, as at noon we have left the sunrise. They will both come back, and they do not grow old" (pp. 138-139).

Chapter V. deals with Free-will, and offers a strong argument in favor of the determinist position. It seems to me that the discussion proceeds largely from a misapprehension as to what is ordinarily meant by "free-will," that term being, in its common usage, somewhat of a misnomer. If I say my will is free, I do not mean, as the indeterminist is declared to mean, that it is dependent upon nothing; I mean, really, that it is *not* free, that I control it. Logically, indeterminism in its literal and pure form cannot be defended, and is rightly demolished by the author; but there still remains a practical and recognizable position, which is entirely contrary to pure or mechanical determinism. Dr. McTaggart reduces this, in effect, to the feeling that our wills are true causes of phenomena, as they certainly are, whether themselves already caused or not. This seems only

to be one aspect of the matter; and it is possible that freedom to vary experience may be the real basis of "free-will," and ultimately of virtue itself. If this is declared to be illogical, it may be fairly replied that there is no escaping the paradox; for one who declares that there is no such thing as freedom puts himself out of court as a judge of its existence. Either he is discussing something which is incomprehensible, or he has not rightly apprehended the practical meaning of the term.

Chapters VI. and VII. treat of the idea of God, and it is excellently argued that the literal idea of an omnipotent God presents so many difficulties and contradictions that it is untenable. It is also held that a God who is the creator of all reality is hard to imagine, but that a God who is neither omnipotent nor creative (except in the sense that human beings are creative) conflicts with no valid metaphysical or other doctrine. The principal objection one may offer to this discussion is the one already mentioned, that much of it is really little more than playing with words. Thus:

"Could God create a being of such a nature that he could not subsequently destroy it? Whatever answer we make to this question is fatal to God's omnipotence. If we say that he could not create such a being, then there is something that he cannot do. If we say that he can create such a being, then there is still something that he cannot do — to follow such an act of creation by an act of destruction" (p. 204).

This reminds us of the old argument to prove that an arrow cannot fly through the air, because it cannot move where it is, neither can it move where it is not; and it is about as useful to the deist as the latter argument is to the physicist. This, however, is rather an extreme instance; and there is much else in the chapters well worth reading. Chapter VIII. treats of Theism and Happiness, and there is a short Conclusion, in which it is held that metaphysics may yet show the way out of the fundamental difficulties encountered in the course of the discussion, ending with a quotation from Spinoza: "If the way which I have pointed out as leading to this result seems exceedingly hard, it may nevertheless be discovered. . . . But all things excellent are as difficult as they are rare."

T. D. A. COCKERELL.

MR. JOHN M. ROBERTSON'S "Short History of Free Thought, Ancient and Modern," published in 1899, has now been re-written, and enlarged to such an extent that it fills two stout volumes instead of one. This outspoken and admirable work is published by Messrs. G. P. Putnam's Sons.

#### TWO NEW BOOKS ON MARY STUART.\*

Here and there in the history of nations a character is found around which is gathered an atmosphere of such intense human interest that the lapse of years adds to rather than weakens its charm. Such a character is that of Mary Stuart. So much has been written about her, and the subject has been approached from so many different points of view, that one might have thought it impossible either to say anything new or to put the old facts in a light that would attract attention. Yet even within the last few years the books and articles devoted to the life and character of Mary Queen of Scots would make a respectable little library; and now we have before us two additional biographies, both of which, it is safe to say, will appeal to a large circle of readers. Without detracting from the merits of the books themselves, it may be said that much of their popularity will be due simply to the fact that they tell the story of one of the most fascinating and puzzling women in the history of all times, — a woman who, whatever her faults (and they were serious enough), has always held a large share of the world's sympathy. The same qualities which won for Mary, at every stage of her life and under the most forbidding circumstances, the warm affection and ardent partisanship of men and women alike, appeal to-day with scarcely diminished force.

It is a commonplace, whether just or otherwise, that the most severe judges of women are women. Yet of the two books now under consideration, one by a man, the other by a woman, the latter is the more sympathetic, and also the more convincing. After reading the two, one feels that while the former presents an admirably just and impartial picture of the reign of Mary Queen of Scots, the latter brings us into intimate contact with the woman herself, with all her weaknesses, all her faults, and all her charm. Despite the care and skill with which Mr. Henderson has marshalled his facts, one lays down his two volumes with a certain feeling of disappointment. He has overloaded his pages with detail; he has devoted so much time and thought to the background of the picture, and to the accessories, that the central figure is shadowy and lifeless. Miss Maccunn, on the other hand, has subordinated everything else to her main

\* MARY STUART. By FLORENCE A. MACCUNN. Illustrated. New York: E. P. Dutton & Co.

MARY QUEEN OF SCOTS: Her Environment and Tragedy. By T. F. HENDERSON. In two volumes. Illustrated. New York: Imported by Charles Scribner's Sons.

figure, and the result is a portrait glowing with animation. Apart from certain minor points of difference, the two biographies agree substantially in the facts of Mary's life, as well as in the interpretation of the motives of the Queen of Scots, and of those who crossed her path for good or evil. But neither the presentation of facts, however skilful, nor the interpretation of motives, however subtle, is in itself potent to re-create an individual character. The power to accomplish that, — to reconstruct not only the life but the personality, — is something quite apart. It requires the possession of that gift of imagination which is a part of genius. We would be glad, did space permit, to illustrate this by means of quotations in the present case; to show how Miss Maccunn has succeeded where so many have failed. The living Mary Stuart that we meet with in her pages is not created in a moment; her personality reveals itself gradually, as we read her story. We feel that the woman here portrayed, so virile, so eminently human, who loved and hated so vehemently, who sinned so grievously and suffered for her sins so intensely, is no figment of the imagination, but the true Mary Stuart.

"She unaffectedly loved the stir of camps, the fierce joy of fighting, the eager pursuit of revenge. . . . She never lacked dignity nor presence of mind. Anger she showed, and sorrow, but never vanity nor indecision, nor any of the more ignoble faults. Yet it was the woman of the warmer heart, the more generous hand, the finer nature, who was to meet with treachery and ingratitude on all hands, while neither her caprice nor her shameless disloyalty were to deprive Elizabeth of the most devoted and efficient services ever rendered to a crown."

Of Elizabeth, we get this striking characterization:

"She had, as it were, an instinct divining the thought of her people and prescient of their destiny; she used the large full utterance characteristic of the time, she shared its audacity, its love of adventure; she was the heart of England."

Miss Maccunn is equally happy in her pictures of the other characters, large and small, who influenced Mary's life. Darnley and Bothwell, Murray and John Knox, the ambassadors Lethington, Throckmorton, and Randolph, the four faithful Maries, and many others, move through these pages, not as mere wooden puppets, but as living men and women, with human virtues and human vices.

Something has been said as to the limitations of Mr. Henderson's book, but a wrong impression would be created if the reviewer failed to note its value as a contribution to the literature of its subject. As Mr. Henderson justly says in his

Preface, "The recent concise biographies, whatever their special merits, and the more important works lately published on special aspects of the subject, so far from forestalling, rather suggest the desirability of a biography dealing in a somewhat detailed and critical fashion with the main episodes of Mary's career"; and it is just such a detailed and critical narrative that he has given us. He has brought together for the first time many facts that were formerly to be sought only in scattered and more or less inaccessible books or magazine articles, and he has added not a little entirely new matter, important to a proper understanding of the life of Mary Stuart and of those around her.

To the historical student of the period, no portion of Mr. Henderson's book will be more interesting than Appendix A, in which he discusses the latest phase of the Casket Controversy, with especial reference to Mr. Lang's "Mystery of Mary Stuart." With unanswerable logic and admirable good humor, he pulls to pieces Mr. Lang's ingenious argument for the partial forgery of the famous Glasgow Letter, and pokes unmerciful fun at the hair-splitting reasoning by which Mr. Lang upbuilds his frail castle in the air. If the subject were not one of those fascinating problems that continue to tempt the ingenuity of scholars, no matter how exhaustively they may have been thrashed out, one would be tempted to say that Mr. Henderson has finally disposed of the question of the authenticity of the Casket Letters.

We cannot close without drawing particular attention to the number and excellence of the illustrations in both these books. The care bestowed nowadays on the adequate illustration of books of history, biography, and other classes of literature that a few years ago could boast of nothing more attractive or illuminating than a map or frontispiece, is one of the most striking and commendable developments in present-day bookmaking.

LAWRENCE J. BURPEE.

#### EUROPE AT THE CLOSE OF THE LAST CENTURY.\*

Mr. Rose's previous historical studies have been so largely centred in the Napoleonic era, that it seems at first a matter for surprise that he should now produce a work dealing with European history in the last thirty years of the nineteenth century. He has been heretofore

\*THE DEVELOPMENT OF THE EUROPEAN NATIONS, 1870-1900. By J. Holland Rose. Litt.D. In two volumes. New York: G. P. Putnam's Sons.



the specialist, writing of a limited epoch. In the present study he attempts the rôle of the general historian. The results of his work must therefore be estimated by wholly different standards from those applied to his earlier writings. In short, Mr. Rose's former work appealed to and met the approval of the student of history, while he now seeks rather the approval of the general reader.

In very many respects, the author has succeeded in his new field; for the presentation of a general *résumé*, into which are woven the results of monographic studies by others, and by Mr. Rose as well, really constitutes a new and valuable bit of work. The labor of collating and determining the value of the numerous essays and articles bearing on minute points in recent history must have been tremendous in itself, and it involved a genuine historical study by the author. Much genius is displayed also in the clever manner in which such isolated monographic results are bound together so as to form a consecutive and attractive narrative, while wholly new impressions are received of some of the great political characters of the period. In clearness of presentation, Mr. Rose's work is not surpassed by any general history of Modern Europe, and its general readableness is in but a few instances marred by detail, where detail was neither necessary nor useful,—a fault of the Introduction, which contains too much condensed food for the general reader, while for the better informed it is but a review.

Three points upon which Mr. Rose's own study leads him to new conclusions are connected with the Franco-Prussian War of 1870. First, he is convinced that the preliminary engagements for mutual aid between Austria and France had reached a much more definite basis than has been customarily asserted, and that the two Emperors and their military advisers had arrived at an agreement not fully known to their diplomats and ministers. The positive belief that Austria would help France when once war was under way largely explains the seeming precipitancy of the war party in France in urging hostilities. Second, Bismarck has always denied that he used the candidacy of Prince Leopold to the Spanish throne to stir up war with France. Mr. Rose asserts that he did so use it, even against the wishes of King William, and of the Prince himself; in short, that Bismarck instigated the candidacy and hurried it on for the sole purpose of bringing on war as rapidly as possible. The proof offered here is wholly inferential, and the results seem

too broadly and too positively stated; but certainly the author makes the inference seem extremely probable. And, third, the usual story of the Ems telegram—a story originating with Bismarck himself, to the effect that by changing the wording of a telegram a mildly expressed message was transformed into an offensive one, thus preventing any chance of pacific overtures—is characterized as nonsense by Mr. Rose, and his contention is supported by presenting the texts of both messages. There can be no doubt that the original was much more forcible, and offensive even, in language than Bismarck's "edited" despatch. Stated thus briefly, these incidents may seem to have had but petty importance; but they both represent the care in study evinced in this work, and are in truth of real value historically, since they offer new interpretations of disputed points and help to a clearer understanding of leading characters. The account given of the events of the war itself is clear and straightforward, but in this the author is less successful than when explaining men and motives.

Probably greater interest will attach to-day to what the author has to say about Russia and Russian conditions. His account does not include the recent war with Japan, nor the subsequent revolutionary risings. He wrote, in fact, before that war had taken place; and for this very reason his estimate of the character of the Russian government, and of the leaders and the people, is perhaps more interesting than if he had had recent events to guide his interpretation. In treating of the development of Nihilism which followed the popular discontent with the results of the war of 1878, he offers an analysis equally applicable, if true, to the existing situation:

"The Slav peoples that form the great bulk of her [Russia's] population are notoriously sensitive. Shut up for nearly half the year by the rigors of winter, they naturally develop habits of brooding introspection or coarse animalism,—witness the plaintive strains of their folk-songs, the pessimism that haunts their literature, and the dram-drinking habits of the peasantry. The Muscovite temperament and the Muscovite climate naturally lead to idealist strivings against the hardships of life or a dull grovelling amongst them. Melancholy or vodka is the outcome of it all."

And to this Mr. Rose adds that the Russian humiliation resulting from the war, the blow to self-confidence and esteem, were revenged by revolution upon the incapable government that had betrayed the nation. Mr. Rose's dramatic statement in support of his assumption that climate and geographical conditions are responsible for the people's character and acts is



hardly convincing, and seems rather an attractive generalization than a sound analysis. But the insistence that national humiliation is the great, if not the greatest, factor in producing revolution, is a truth easily proved by a reference to many other states besides Russia, and is an element in the present Russian situation frequently overlooked by writers and investigators. Until now, the greatest strength of the Russian government has been the implicit confidence of the mass of the people in their rulers. To-day the spell is broken; for, as Mr. Rose puts it, writing of an earlier epoch, "The pathetic devotion of her peasantry has not made up for the mental and moral defects of her governing classes."

The dangers of historical prophecy are well exemplified in the author's statement of reasons for the lack of any great revolution in Europe since the Paris Commune in 1871. After asking "What is the reason for this?" he answers:

"Mainly, it would seem, the enormous powers given to the modern organized State by the discoveries of mechanical science and the triumphs of the engineer. Telegraphy now flashes to the capital the news of a threatening revolt in the hundredth part of the time formerly taken by couriers with their relays of horses. Fully as great is the saving of time in the transport of large bodies of troops to the disaffected districts. Thus, the all-important factors that make for success—force, skill, and time—are all on the side of the central Governments."

After acknowledging that the spread of democratic and constitutional ideas has been a preventative also of revolution, he adds:

"The fact, however, that there has been no widespread revolt in Russia since the year 1863, shows that democracy has not been the chief influence tending to dissolve or suppress discontent. As we shall see in a later chapter, Russia has defied constitutionalism and ground down alien races and creeds; yet (up to the year 1904) no great rising has shaken her autocratic system to its base. This seems to prove that the immunity of the present age in regard to insurrections is due rather to the triumphs of mechanical science than to the progress of democracy. The fact is not pleasing to contemplate; but it must be faced."

Such an analysis is, of course, partially overthrown by recent events in Russia; yet in the main the causes for the quiet under which Europe has rested are correctly stated, and it may indeed be asserted that revolution in Russia was largely possible because of the breaking down of centralized administrative machinery. Still the fact remains that Mr. Rose foretold no revolutionary movement of magnitude in Russia, but rather desperate isolated attempts by assassination to further a political propaganda. Certainly, however, the dictum of Mr. Rose in 1904

would have met with general acceptance if it were not for the totally unexpected developments of 1906.

The points noted and illustrations given do but scant justice to the charm and effectiveness of Mr. Rose's first volume. It is both a contribution to historical knowledge and is distinctly readable; for the author has put his personality and his enthusiasm into the work, and one feels the attraction of a keen mind absorbed in active study. But in all frankness it must be said that the second volume is of a distinctly lower grade than the first. There is in it a note of weariness of the task. It is correct and up to date, but the language is less vivid. Possibly the loss in charm is really due to the fact that the topics treated in the second volume are so recent as to permit of little but an ordinary straightforward narrative of events; for here the materials for historical study are lacking, and here also acute and positive analysis is impossible. But both volumes are always and everywhere absolutely simple and clear, so that concise and correct information on whatever of importance pertains to modern European history, within the period covered, is available to anyone.

E. D. ADAMS.

#### RECENT POETRY.\*

In a poem of two hundred and twenty-four Spenserian stanzas, Mr. Reginald Fanshawe has paid heartfelt tribute to an institution, a man, and an intellectual epoch. The title of the poem is "Corydon," and it is further described as "an elegy in memory of Matthew Arnold and Oxford." This accounts for two of the three parts of his programme; the other is accounted for by the sections that summarize such moderns as Tennyson, Newman, Arnold, Tynbee, Thomas Hill Green, Ruskin, Browning, Swinburne,

\*CORYDON. An Elegy in Memory of Matthew Arnold and Oxford. By Reginald Fanshawe. London: Henry Frowde.

CASSANDRA, AND OTHER POEMS. By Bernard Drew. London: David Nutt.

THE CLOUD KINGDOM. By I. Henry Wallis. New York: The John Lane Co.

WHITE POPPIES. By Iarflaith. Oxford: B. H. Blackwell.

THE FADING OF THE MAYFLOWER. A Poem of the Present Time. By Theodore Tilton. Chicago: A. N. Marquis & Co.

THE BUILDING OF THE ORGAN. ONWARD. Two Symphonic Poems. By Nathan Haskell Dole. New York: Moffat, Yard & Co.

PLAYS AND LYRICS. By Cale Young Rice. New York: McClure, Phillips & Co.

INTO THE LIGHT, AND OTHER VERSES. By Edward Robeson Taylor. San Francisco: The Stanley-Taylor Co.

THE FAR COUNTRY. By Florence Wilkinson. New York: McClure, Phillips & Co.

IN SUN OR SHADE. Poems by Louise Morgan Sill. New York: Harper & Brothers.

THE VISIONARY, AND OTHER POEMS. By Christine Siebenock Swayze. Boston: Richard G. Badger.

THE BOOK OF THE SINGING WINDS. By Sara Hamilton Birchall. Boston: Alfred Bartlett.

Morris, and Burne-Jones. The spiritual progenitors of these men — Homer, Plato, Sophocles, and Marcus Aurelius, Goethe, Byron, and Wordsworth — also receive attention in succinct stanzas of characterization. On the whole, the poem, which seems over-long in comparison with the "Thyrsis" that inspired it, is not too long for its theme, thus broadly considered, and it is executed in all its parts with a degree of finish that removes any occasion for apology. For, despite a certain monotony of diction, it is a very beautiful poem, informed with high seriousness, and the embodiment of ripe reflection upon the deeper meanings of art and life. Since Arnold is its central theme, our quotation shall be of the two stanzas that set forth his essential characteristics:

"O nature strangely blent; light petulance  
Of airy laughter; buoyant ease urbane  
Of world and youth; the lucid lips of France;  
Some breath of Byron's sick romantic pain,  
Dispassionate, purged; bright cynic-edged disdain  
Of Heine, clean, unpoignant; peace austere,  
Wordsworth's high woodland peace, unrapturous, sane;  
Goethe's grave calm Olympian; Attic clear  
Vision and wistful doubt and Stoic will severe!

"He saw life broken, but with steady smile,  
Which is the mask of men that only weep,  
Facing grey shadows, stooped not to beguile  
Clear courage with drugged dreams, or purchase sleep  
Painless for haunting inward hurt, too deep,  
Ah me! for song's redemption. If but part  
He saw, and would too lightly overleap  
Time's deep-set boundaries, buoyed by airy art,  
For his pure vision's flaw he paid a broken heart."

Mr. Bernard Drew's "Cassandra and Other Poems" is a volume of verse inspired by abstract and bookish themes. It is coldly correct in diction, and rather commonplace in thought, although the author has caught the trick of minor verse-writing successfully enough to produce now and then a fairly acceptable piece of derivative workmanship. Such, for example, is this irregular sonnet on "Twilight":

"O'er earth and heaven the slow long twilight eve  
Deepens and trembles through the summer haze;  
The distant hills faint out before the gaze.  
With all the legends of the years engraven  
The sea sings softly in the little haven  
Of ancient glories bred of ancient days,  
And hidden channels and old ocean ways  
That thunderous water-surges watch and weave.  
The sinking crimson o'er the cliff-capped bay  
Sheds light athwart the wave; the twinkling stars  
Steal slowly forth upon the path of Day;  
The eastern steeds that drew Sol's golden cars  
Vanish amid the shadows faint and grey  
Before the Evening's flaming scimitars."

It is the sort of verse that any person of education and sensibility can write if he wishes, verse having no originality of thought or imagery, and no individuality of utterance.

"The Cloud Kingdom" is the realm wherein the feathered denizens of the air disport themselves and rule supreme. The volume to which Mr. I. Henry Wallis has given this title is a collection of about thirty bird-poems, intertwining delicate fancies with graceful verse, and expressing, now the naive thought

of childhood, now the more sober reflectiveness of riper years. The exquisite charm of this work may best be illustrated by "The Sparrow."

"Among the carven images  
On God's great house of prayer,  
A statue of the Virgin is,  
And our dear Lord is there.  
Close to his Mother does he lie,  
And answers her caress  
With loving little hands that try  
Against her cheek to press.

"A circling aureole has He,  
To tell His name to all;  
A circling aureole has She  
Round her brows virginal;  
And on this circlet that She has  
A sparrow's nest is made  
Of hay and straw and stalks of grass  
From street and close conveyed.

"It seems as though that nest were there  
That He might look on it,  
For always is He gazing where  
The mother-bird does sit.  
And should her little fledglings fall,  
Most surely will He know;  
And of His love which blesteth all  
Some comfort will bestow.

"The mystic Dove broods over them;  
And Angel-faces shine  
Around the Star of Bethlehem  
Above the Babe divine.  
About are fiends with months awry  
And twisted faces wild;  
But safe from them the nest is by  
The Mother and her Child.

"The sparrows fly into the street  
'Mid turmoil, sin and shame;  
Unheeded by the crowds they meet,  
Who care not whence they came;  
Who know not of the nest that is  
In the Angel-land above,  
Beside the Holy Presences,  
Beneath the brooding Dove.

"But it may be that unto some  
Who love each living thing,  
And smile to see the sparrows come,  
A happy thought they bring.  
And as to their high home they go,  
A child with upward glance  
May see their nest, and her face glow  
With Heavenly radiance."

The happiest inspirations of Coleridge and of Blake are fairly matched by these tender and lovely verses. In graver mood is penned the song to "The Nightingale," with the first two stanzas of which we must fain be content.

"As one beneath the apple bloom at ease  
May read of palm trees and of orchid flowers,  
Or one who idles through the summer hours  
In some sweet Devon Coombe — may dream of seas  
That wind up inland creeks to fragrant bowers  
Beneath the Southern Cross, — so we, the tale  
Hear, of the music of the Nightingale.

"Too partial! Why will he not come to us?  
Wide are our woodlands, and the lanes thereby  
Grass-grown and lush-leaved under hedges high;  
And heaths of gorse and broom are plenteous.  
Yet, when Antares climbs our Southern sky,  
And sedge-birds are awake, we still must fail  
To hear the singing of the Nightingale."

There are birds a-plenty in the volume of songs called "White Poppies," but they are strange exotic creatures, mynas and bulbuls and casuarens. These lyrics are airy trifles, voicing the moods of an exile under Eastern skies. The rhymes "To Mary" are pretty enough to quote.

"Could I return across the sea,  
Like some bold Knight of Faery  
Whose wishes are his wings, and be  
As light as he and airy;

"Ah, then, beside the kitchen fire,  
Or in the shining dairy,  
Or where each happy woodland choir  
Of song is never chary;

"Now, ere the summer yet be done,  
Or warm south winds be wary,  
I would out-race the setting sun  
Once more to see you, Mary."

Other maidens, however, seem at times to occupy the poet's fancy, as the lines called "Orange Blossoms" attest.

"As I rode out with blue-eyed Blanche,  
She reached her hand up to a branch,  
And plucked a bunch of orange blooms.  
'I love,' she said, 'all sweet perfumes;  
But this I love the most of all.'  
I answered, while (delicious thrall!)  
She pinned them to her pretty vest,  
That I should like the blossoms best  
Enwreath'd for me around her hair  
Before a certain altar stair."

But perhaps Blanche is, after all, only another name for Mary, and merely the tribute paid to the exigency of a needed rhyme.

"The Fading of the Mayflower" comes to us — not exactly as a voice from the grave, since Mr. Theodore Tilton still lives in the honorable retirement of age — but as a voice from a past that now seems remote indeed, the past of the New England lyceum, the abolitionist crusade, and the Civil War. It is a voice of admonition, raised in earnest protest and with satirical accent, against the mad worship of money which is so marked a characteristic of the present generation. In a cycle of one hundred and fourteen sonnets (some of them slightly irregular), the writer contrasts the stern idealism of the puritans who founded New England with the lax degeneracy of their descendants. This is the fashion of his discourse:

"Thus, to our arbute, owe we all our East,  
And half our North, and half of half our West —  
Until, of flowers, our Mayflower is the best —  
Except our Lord's own lilies! We at least  
May love it next to these! . . . Or have we ceased  
To pin it in our cap — to manifest  
(As by an edelweiss) a soul at rest  
But when it climbs? . . . Alas, our sacred Beast  
Is what we bow to! Much art thou adored,  
O Golden Calf! Thy wide-encroaching rule  
In all our fifty commonwealths is rife!  
We dote upon thee! Look! Our golden hoard  
Out-fortunes Fortunatus! . . . He — a fool! —  
To save his wallet, forfeited his life!"

The staccato diction here exemplified characterizes the work throughout. The homiletic value of the

sonnets is considerable, and they embody much quaint information and homely wisdom, but they almost never appeal to us as poetry.

Another poem of essentially didactic character, an ambitious poem composed in a spirit of high seriousness, is Mr. Nathan Haskell Dole's "The Building of the Organ." In form, this work is a symphony in five movements and many themes. The themes are provided with tempo marks, in furtherance of the musical analogy upon which the poem is based. Mr. E. F. Fenollosa, it will be remembered, made a similar experiment in "The Discovery of America," published in 1893, and quite recently the experiment has again been attempted by Mr. Charles E. Russell in "The Twin Immortalities." These works, as well as the one now to be considered, all exemplify the aim which Mr. Dole describes as that of giving "to English verse a new medium of expression, plastic and elastic, capable of infinite variety, and as well adapted to the genius of the Language as the classic Ode was to Greek in the hands of a Pindar." We have called Mr. Dole's poem ambitious, and this statement clearly warrants the epithet. In judging "The Building of the Organ" as an artistic performance, we must keep in mind the special conditions imposed by the task, one of which is that a certain bareness of diction is demanded, for the author had ever in mind the possibility that his words might be sung as well as read, and, as he justly remarks, "there are many words in English which cannot be sung." It would not be fair, that is, to deal with this poem and ignore the fundamental principle of its composition, any more than it would be fair to deal similarly with Lanier's "Centennial Cantata" or with the book of a music-drama by Richard Wagner. With this qualification in mind, we should say that Mr. Dole had produced a remarkable piece of work, not subtle, allusive, or even melodious in the ordinary poetical sense, but thoughtful, finely imaginative, and stately in movement. Its general theme is peace and the brotherhood of man, and its ethical burden is of the noblest. We quote a fugal theme (*andante maestoso*) by way of illustration.

"Hark! like a golden thread of sound aerial  
A plaintive cadence from the Organ steals;  
It trembles, rises, floats away ethereal!  
The Soul in silent prayer devoutly kneels!

"Then comes a change: a crash of chords rolls thundering  
And shakes the windows in their leaded panes;  
It thrills the throng who listen breathless-wondering,  
To hear the splendour of the sequent strains.

"From out the chaos of the weird prophetic  
Emerges like the crystal Light of Life  
A fervid theme, spontaneous, poetical,  
That sings of strenuous Victory won from Strife.

"With deeper tones the same great theme euphonious  
Ensnarcs enmeshed in woof of woven sounds,  
Thus grows the Fugue; a splendid web harmonious  
With a whole world of Beauty in its bounds."

The variety of metres employed by Mr. Dole for his effects is extraordinary, and no less so the tech-



nical skill with which he uses them. The symphonic poem "Onward," appended to the volume, illustrates upon a lesser scale the methods and ideas that are exploited in the larger work.

About five years ago, we took note of "Song-Surf," a slender volume of lyrics by Mr. Cale Young Rice, characterized chiefly by an unpleasant turgidity of diction. Mr. Rice now presents us with a stout and very handsome volume containing the better of the early lyrics, many new ones, and two plays in verse, "Yolanda" and "David." His work in this larger compass and maturer form deserves far more praise than could be accorded to those first fruits, and gives us much sincere and conscientious workmanship. The old straining for effect is still apparent, although far less so than formerly, and many examples of commonplace and oddity occur, the elimination of which would have been to the author's profit. "At Amalfi" is the poem we choose for quotation.

"Come to the window, you who are mine.  
Waken! the night is calling.  
Sit by me here — with the moon's fair shine  
Into your deep eyes falling.

"The sea afar is a fearful gloom;  
Lean from the casement, listen!  
Anear, it breaks with a faery spume,  
Spraying the moon-path's glisten.

"The little white town below lies deep  
As eternity in slumber.  
O, you who are mine, how a glance can reap  
Beauties beyond all number!

"Amalfi!" say it — as the stars set  
O'er you far promontory.  
'Amalfi!' . . . Shall we ever forget  
Even Above this glory?

"No; as twin sails at anchor ride,  
Our spirits rock together  
On a sea of love — lit as this tide  
With tenderest star-weather.

"And the quick ecstasy within  
Your breast is against me beating.  
'Amalfi!' . . . Never a night shall win  
From God again such fleeting.

"Ah — but the dawn is redd'ning up  
Over the moon low-dying.  
Come, come away — we have drunk the cup:  
Ours is the dream undying."

This affords a typical illustration of both the strength and weakness of Mr. Rice's verse. It also shows how definitely he has been influenced by the method of Robert Browning.

Dr. Edward Robeson Taylor's new volume contains the long poem "Into the Light," published five years ago, a few other reprinted pieces, and much new matter. It is quite fitting that the translator of "Les Trophées" should have given us a sonnet on the death of Heredia last October.

"Vainly you'll call importunate and long  
On him to add fresh jewels to his store,  
For muse-beloved he dwells forevermore  
With all the crowned ones of his deathless song.

And in the midst of that imperial throng,  
Now newly splended by his sonnet-lore,  
Fame gently seats him and delights to score  
Her beadrill with his name in letters strong;  
For though he felt not passion's noblest ire  
That bears the uttered thought on wings of fire,  
Nor made his numbers all the vastness sweep,  
Yet he was Art's, and drank of her desire,  
Until Imagination, true and deep,  
Burst into beauty on his flawless lyre."

A number of translations from Leconte de Lisle and other modern French poets are included among the contents of this volume.

"The Far Country" is a volume of verse of unusual quality, the work of Miss Florence Wilkinson. It is verse of varied inspiration, giving us now an *impression de voyage*, now a suggestion of old-time balladry and romance, now an outpouring of deep feeling. A tendency toward forced forms of expression and an indulgence in mere emotional ejaculation appear to be the most noticeable faults of what is, on the whole, a volume of quite exceptional richness and strength. The stanzas "In a Ruined Abbey" may be taken as an example of Miss Wilkinson's best work.

"The moon blows toward the broken tower,  
A winged sphere of fire,  
And through the ivy over-streaming  
Rose-window, arch, and crumbling choir  
Trembles the wind in ecstasy  
His fingers of desire.

"Where lords and ladies long ago  
— Yolande and Mordred, —  
Knelt pale before the crucifix,  
With bells upflung and incense shed,  
Now many a pink-tipped daisy lifts  
Its fair unknowing head.

"Where scutcheons gleamed, and lance and helm,  
Trophies of sacred fight,  
And the great windows gloomed and glowed  
Like jewels dusky-bright —  
The eternal hills look gravely through  
These arches of the night.

"A thousand memories walk tiptoe,  
Sainted, occult, unspelt;  
An elder time's development;  
Like mists that blow and melt,  
So we that stray here hand in hand  
Have on our foreheads dimly felt  
The chrysalis kiss processional  
Of Presences that knelt.

"The moon shakes at the unportalled door,  
A sailing sphere of fire;  
The shadows lie all breathlessly  
Still as intense desire.  
Beloved, — thus our hearts are hushed  
Yet mounting ever higher,  
Until they mix in one clear note, —  
(O lyric heart, to sing, to float!)  
Heaven-smitten like a lyre."

The picturesque manner of this poem is perhaps more characteristic of Miss Wilkinson's verse than any other, but she has also a manner in which the reflective element is dominant, and this we may illustrate by the poem entitled "Forerunners,"



"In the first sleep-watch of the night  
With dreams that flit and hesitate,  
Hark for the tokens of our flight,  
Lost voices seeking each his mate;

"A hurrying step along the road,  
A knock, a cry, but only one.  
'Nay, heed them not, for they shall be  
Forgotten with the morning sun.'

"These are the tokens of our flight;  
We, nameless ones who go before,  
Who stop to call a comrade soul  
But find no latch at any door.

"That drifting smoke across the plain,  
That footfall fading by the sea,  
Perchance our camp fires dying out,  
Our passionate steps no more to be.

"The vagrant red of Autumn leaf,  
The haunting echo and its grief,  
Luring you on from hill to hill,  
The vagrant red, the wandering sigh,  
It is the life-blood that we spill.

"Yet we are nameless before God;  
We have nor grave nor epitaph;  
And where we perished of our thirst,  
Yea, where there was no drop to quaff,  
A spring shall gush from our dead bones  
And full-fed ones sit down and laugh."

The stout and faithful heart pursuing the forlorn and elusive hope — it has been the theme of much inspiring verse, and it is with no mean company that the poem we have just quoted claims its rightful place.

"In Sun and Shade," by Miss Louise Morgan Sill, may be described as typical magazine verse. "In Verona" will do for a representative selection.

"Soft air, soft fountains, warmed with sun  
And thrilling to their overflow,  
Where red and white the marbles gleam,  
And mould'ring lions crouch and dream  
Of deeds forgotten long ago.

"And near lived Juliet — passionate  
With love and sorrow — neither child  
Nor woman, beautiful and doomed . . .  
What showers of almond-buds have bloomed  
Since love that loyal soul beguiled!

"Now, where she dwelt, gay dancers turn  
With tripping steps to a guitar,  
Oblivious of the spirit sweet  
Who haunts the garden and the street,  
Or trims her lamp in yonder star.

"Yet what are marbles, rich and worn,  
And what is all Verona's pride  
Of pompous power and holy art  
To that enraptured, tragic heart  
That lived for love and for love died?

"Lilt of guitar and fountain's song,  
Your music haunts me, and the breath  
Of almond-blossoms brings to me  
Verona's fragrant memory  
Of love that died and smiled at death."

A few Hawaiian songs give a somewhat distinctive note to "The Visionary, and Other Poems," by Miss Christine Siebenek Swayne. Otherwise, the

pieces are of the conventional sort upon conventional themes. We quote "Lost Atlantis" for its imaginative quality.

"The blind snake crawls along the walls  
Of tower and turret ages buried;  
The ground swell laps within the gaps  
Of the long rampart rough and serried.

"There clings white brine upon the shrine  
Within the temple's wave-worn glory,  
And white things creep in slime, and sleep  
Upon the tablet's graven story.

"Soft silence reigns in these domains  
Where once the trumpet rang so loudly;  
And pallid gleams of phosphor beams  
Glow where the sun once glittered proudly.

"Oh, love, they lie beneath no sky,  
Who fell by field and hill and river —  
The wild seas roll from pole to pole,  
And surfs above them boom forever."

The imitation of a Tennysonian model is audaciously obvious, but the poem is striking enough to arrest attention on its own account.

Miss Birchall's "Book of the Singing Winds" is a tiny book of outdoor verse, full of the vagabond spirit, and unpretentiously charming. This song "A la Belle Etoile" will waken a responsive echo in many breasts.

"Oh, who will lodge at my Inn to-night,  
And live both fair and fine,  
With a blossoming blackberry vine for a gate,  
And a friendly star for a sign?

"Good sir, my Inn is a gentle Inn,  
The wine is sweet and old;  
'Tis Adam's, sir, with a fine bouquet,  
And the colour of liquid gold.

"The carriages roll on the rocky road  
To a musty house afar;  
But the gentlefolk stop by the blackberry gate  
At the Inn of the Beautiful Star.

"Sweet fern, sweet fern for your pillow, sir,  
And a quick-eared faun for your mate,  
And a firefly's light for your candle bright —  
Good sooth, we sleep in state.

"The winds go murmuring by at dusk  
And call you up at dawn,  
To walk through the fairies' handkerchiefs  
And startle a sleeping fawn.

"When day is red on the river's bed,  
And bright on quartz and spar,  
We'll say our short St. Martin's grace  
At the Inn of the Beautiful Star.

"The blackberry vine is a maiden now,  
With her pale stars in the dew;  
Come back next month, good sir, there'll be  
Sweet blackberries for you.

"We'll wish you luck from the blackberry gate,  
Although you wander far  
'Tis here that you'll come home at last —  
To our Inn of the Beautiful Star."

There are several other pieces as good as this, and for once we find the word "arbutus" correctly accented.

WILLIAM MORTON PAYNE.

## BRIEFS ON NEW BOOKS.

*The delights and benefits of a "garden vacation."*

In her new book, "The Garden, You and I" (Macmillan), "Barbara" (now identified as Mrs. Mabel Osgood Wright) has, according to the announcements, gone back to the methods of her first anonymous success, "The Garden of a Commuter's Wife." But the reader looking for this may be disappointed, for somewhat is lacking of the freshness and spontaneity of Barbara's first appearance. In fact, the form in which the present book is cast, comprising a series of long letters with their equally long replies full of garden information and advice, is forced and unnatural. Nevertheless, it would be ungracious to find only faults in a book whose primary object is exactly that of giving advice and information, eminently sane, and showing evidence of practical knowledge. The purpose of the correspondence is to afford opportunity for the experienced Barbara to give of her more abundant knowledge to Mary Penrose, who with her husband is having a "garden vacation," camping in an old open barn in their own grounds. If young Mrs. Penrose, an avowed novice, masters the subject with remarkable swiftness, and is able to return Barbara's suggestions with what appears to be expert knowledge, the arrangement of the book must again be blamed. Mary Penrose's "garden vacation" is a delightful arrangement, whereby she and her husband are enabled to devote to the improvement of their out-of-town-home the money that would otherwise have been spent in travelling, at the same time learning by observation and experiment the joys of an out-door life. There are other minor benefits that result, but the main achievement is of course the building of the garden, revising the old one, adding new beauties, and especially replacing upon a certain knoll that is an important feature of the landscape those trees, shrubs, and undergrowths that ought to be there. The young folks are furthered in their plans in various ways, as well as by the aid of Barbara's friendly letters; there is "The Man from Everywhere," who is superintending a piece of engineering that in the clearing away of a certain other knoll in the neighborhood supplies the materials for planting that of the Penroses; there is a handy but erratic Irish gardener, Larry by name, who "happens along," and when his habits become too much for him he is succeeded by a melancholy German; and there is a visit to the seaside garden of our old friends Martin and Lavinia Cortwright, and a further visit in their company to a "garden of sweet odors." A thread of romance runs through the letters, and the same spirit of sympathy with nature that has informed the writer's other volumes is evident in the present one. For the sake of the garden-lover who reads to learn, it should be said that there are several excellent and suggestive lists of perennials, annuals, and roses, with explanatory notes; but there is no index.

*Defects of the electoral system of the U. S.*

Invaluable as a historical treatise is Mr. J. Hampden Dougherty's "The Electoral System of the United States" (Putnam), a comprehensive study of the provision of the Constitution relating to the procedure of counting the electoral vote for President and Vice President. The author traces the history and practices of Congress as an electoral body, discusses the various interpretations placed on the words of the Constitution "the votes shall then be counted" following the provision relating to the opening of the returns by the President of the Senate, explains the Federalist bill of 1800, which, although it never became law, was the source of all subsequent rules and practices, and describes the provisions of the Electoral Count law of 1887. He shows that the framers of the Constitution never dreamed that the counting of the electoral vote would involve anything more than a simple process of addition, but that in practice it has required the canvassing of disputed returns, and this in turn has necessitated the decision of such important questions as relate to the regularity of votes, the qualifications of electors, the right of a state to participate in the choice of electors, etc., etc. He very properly pronounces the Electoral Count provision as the "weakest spot" in the Constitution, declares that it has broken down in practice, and asserts that its continuance without change is fraught with peril to the country. Instead of providing in a passive way that the votes "shall be counted," the Constitution should specify the canvassing authority and the method of procedure. The Electoral Count law of 1887, passed after a long struggle following the crisis of 1877, is designed to provide by statute against deadlocks in the future; but, as Mr. Dougherty points out, the law is an instrument of compromises believed to be unconstitutional, is cumbersome in its details, and seriously defective in that it neglects to provide how the vote of a state shall be saved from rejection when both Houses disagree. In the final chapter of his book, Mr. Dougherty suggests an amendment to the Constitution providing for the direct election of the President and Vice President by popular vote, each state being allowed as many votes as it has Senators and Representatives in Congress, the vote to be ascertained and canvassed by an authority duly constituted by the state. The effect of this amendment would be to abolish the Electoral College and reduce the ultimate count at Washington to a simple mathematical calculation, as the framers of the Constitution intended it should be.

*An American college president in the Revolution.*

It has long been the boast of Princeton men that not a graduate of that institution took the side of the King when the American Revolution demanded a delimitation between Patriot and Loyalist. Much of the credit attaching to that unanimity has always been ascribed to the president of the college at the time, the Rev. John Witherspoon. A readable, sane, and trustworthy life of the Scotch dominie-president has

been written by Dr. David Walker Woods (Fleming H. Revell Co.). As a well-known preacher in Scotland, of most liberal views, Witherspoon was summoned by the trustees of the New Jersey college in 1768 to become its head. By accepting the invitation, Witherspoon gave the author an opportunity to make an interesting chapter on the early history of the college. The new president entered upon the heroic task, not uncommon in later days, of raising funds to pay existing debts and to provide for the future of the institution. In this work, he visited nearly every Presbyterian congregation in the thirteen colonies. He sent a vessel to Georgia to bring to a Northern market the produce which the Presbyterians of that colony could give more easily than cash. In addition to financing the college, Witherspoon did most of the teaching. He was professor of Hebrew, advanced Greek and Latin, Divinity, Moral Philosophy, and Eloquence. During the Revolutionary War, when the college was temporarily abandoned, Witherspoon served in the Continental Congress, signed the Declaration of Independence, and took an active part in the instructions to the American representatives in forming the treaty of 1783 which ended the war. He was also active in rehabilitating the church and in transforming it into the American Presbyterian Church. After the college was reopened, the Scotch dominion continued as President until his death in 1794. In the volume one notes a few errors, as "Thompson" for Charles "Thomson," the Secretary of Congress. The bank advocated by Morris could scarcely be called a "national" bank. The address to the people of Quebec is omitted from the list of papers of the First Continental Congress. These are minor criticisms, and detract little from a biography which will appeal to Princeton men and to students of church history, as well as to those interested in the Revolutionary period of our national life.

*An American school-teacher in the Philippines.* "The Philippine Experiences of an American Teacher" (Scribner) is a book that fits its title. The author, Mr. William B. Freer, describes only his own experiences; he does not attempt to solve, or even to state, the various Philippine problems; he says little in regard to the general school system of the Philippines; his book is simply a description of the Philippine life of one American teacher, and an interesting one it is. The educational policy of the Americans in the Philippines has been severely criticised, especially for the attempt to "Americanize" the natives in language and institutions. But if the experiences of the author of this book be taken as typical, it would seem that there should be no serious objection to the system. He claims that the use of English is justified by the fact that the natives have no common language, and that in nearly every school there will be pupils who cannot understand one another; few outside of the large towns understand Spanish; so for a common language English is as good as any. Besides, he says, the people are

eager to learn English. The best part of the book is that which describes the methods employed by the teachers. The supervising teachers are generally Americans, and under their direction native teachers give instruction to the children; the instruction is all in English, but aims at immediate practical results; American songs are taught, American games are played, and over the schools American flags fly; the teachers not only instruct in books, but they give much needed advice as to sanitation and other practical matters. The church authorities, it is said, support the work. Incidentally, Mr. Freer writes of various other aspects of Philippine life, — the religious customs and festivals; the different races of the Islanders; the home-life and amusements of the natives; native markets; methods of transportation; characteristics of the natives, especially of the children. The author believes that the education now being given is a distinctly elevating force, and that the people of all races are eager for it. They are more willing than the Indians in the United States, and make more progress. Seldom is there reference to political affairs, but it is quite clear that this teacher is not an anti-imperialist, for he does not believe that the Filipinos are capable of self-government.

*Hospital sketches and field notes of the Civil War.* "The War" still means to many of us the Civil War, and the war-time memories that most interest us are memories that go back now more than forty years. Mrs. Martha Derby Perry's "Letters from a Surgeon of the Civil War" (Little, Brown & Co.) are her husband's letters written home in 1862-64, when he served as assistant surgeon with the famous Twentieth Massachusetts Volunteers. Although young and of subordinate rank, Dr. John G. Perry seems to have had that in him which invited the assignment of difficult duty and the imposition of grave responsibilities. His brief and modest letters, supplemented by a few editorial insertions, tell a story of hardship and danger, especially in the Wilderness campaign and before Petersburg, that might easily have tempted another to essay a more ambitious style. Three very short extracts will show the book's quality, and the writer's. "The hardest battles I have fought since joining the army," Dr. Perry assures his wife, from a comfortless winter camp, "have been with myself." Again: "I doubt if our ancestors at Valley Forge suffered more from cold than we did. I generally marched on foot so as to keep warm, and often found that I had been sound asleep while my legs were trudging along." Still again, speaking of a prayer-meeting held by employees and agents of the Sanitary Commission: "The effect was doleful in the extreme, and I never want to repeat such an experience while I am in the army. Let men pray by themselves as much as they please and read their Bibles in solitude, but not fill every man's ears with their sins and offences." Indications of the writer's nerve and endurance are not wanting, such as the setting of his own broken



leg when other surgical aid was not at hand, and his dragging the injured member about with him through days and nights of hard work and forced marches. Mrs. Perry's experience in the New York draft riots of 1863 forms a noteworthy chapter. The brevity and restraint of both Dr. and Mrs. Perry's style almost make the reviewer feel that, for his own part, it were better had he "from speech refrained, nobility more nobly to repay."

*Life and manners  
in central Illinois  
a century ago.*

A recent issue of THE DIAL (July 1, 1906) contained an extended review, by Prof. Frederick J. Turner, of a number of volumes of "Early Western Travels," that interesting series of reprints which we owe to the industry and enthusiasm of Dr. Reuben Gold Thwaites. Of the three groups into which these volumes fall, one contains the writings of Hulme, Woods, Faux, Welby, and Richard Flower, English travellers who visited the English settlement which was established in Edwards County, Illinois, by Morris Birkbeck and George Flower in the year 1817. There is considerable supplementary literature bearing on this subject that has not been included in Dr. Thwaites's monumental work; and to these separate publications has now been added the "Personal Narrative" of Elias Pym Fordham, edited by Mr. Frederic Austin Ogg, and published by Messrs. A. H. Clark & Co., Cleveland. Fordham was a young English civil engineer, who came over with Birkbeck in the spring of 1817, and took charge of the equipment which was being transported to the new settlement, consisting mainly of farming implements and household furniture. Though he made an entry of land in the English Prairie, and found plenty of occupation, his stay in America seems to have been comparatively brief, and he soon returned to practise his profession in the mother country. The extracts from his letters and journal here presented in book form constitute an artless but convincing narrative of life in what we now call the Middle West, but was then the very ragged edge of civilization. He holds no brief for either side of the emigration controversy, like Birkbeck or Cobbett; is not blind to the crudities and graver defects of a frontier people; but sees, more clearly than some of the older heads around him, that this is a nation in the making and that it is worth making.

*Our English  
under fire.*

Forty-three years ago, Dean Alford stirred the English-speaking world with his book on "The Queen's English," which was speedily followed by Mr. George Washington Moon's animated rejoinder, "The Dean's English"; and now there comes, anonymously, from the Oxford Press, a sharply critical, but sane and good-tempered, treatise on "The King's English," which is also evoking considerable comment and discussion. Its warning examples are taken from such esteemed publications as the "Spectator," "Times," "Telegraph,"

and "Westminster Gazette," and from the works of Jowett, R. L. Stevenson, Huxley, Richard Grant White, Mr. Meredith, and many other far from careless writers. Like most books on the use of language, it offers counsels of perfection; but impossible though it is for poor scribbling and gabbling humanity to live up to them, they can hardly fail to effect something toward raising the standard of written and spoken English. Of the many debatable questions touched on, that of Americanisms, although treated with admirable impartiality, may be selected for a word of protest. "The English and American language and literature," we are told, "are both good things; but they are better apart." Is this the right view? If so, place must be made for an Australian, a South-African, and an Anglo-Indian language and literature. Why encourage this multiplication of languages and literatures, or try to retard the glad day, confidently predicted by some, when English shall become the world-language? Characteristic and picturesque modes of expression will arise on each side of the Atlantic, but so they will on each side of the Irish Sea, and of the Cheviot Hills, and of the Thames River; and we would not have it otherwise. In the literature headed by the names of Chaucer, Spenser, Shakespeare, and Milton, we must claim a place for Bryant, Whittier, Longfellow, and Lowell. The style of "The King's English" attracts rather than repels: it is scholarly, pleasantly allusive, and not untinged with humor. The authorship is open to conjecture, with such clue as is furnished by the signatures "H. W. F." and "F. G. F." at the end of the preface.

*The Riviera:  
its history  
and charms.*

"A Book of the Riviera" (Dutton), by Mr. S. Baring-Gould, is a delightful work of nineteen chapters and forty illustrations, dealing with the Ligurian coast between Marseilles and Savona. This region, really so ancient, is only about three-quarters of a century old as a winter resort. It was rediscovered in 1831 by Lord Brougham, fleeing from the fogs of England, on his way to Naples. Halted there by the vigilance of the Sardinian police, lest he should introduce cholera into Piedmont, he became so charmed by the climate, the sunshine, the flowers, that he bought an estate and built himself a winter residence at Cannes, then only a fishing-village. He talked and wrote about the place, and from this beginning dates the whole chain of Riviera winter resorts, with their villas, hotels, casinos, and shops, which now line the shores of the Mediterranean. Extremely modern as these places are, both in appearance and reality, the object of Mr. Baring-Gould's work is to show that they are but the modern fringe on an ancient garment, a superficial sprinkling over beds of remote antiquity. For example, he has less to say about Nice, Monte Carlo, and Monaco, as fashionable resorts for gambling, than about the Greek city of Nike (Victory), and the Monaco which was named from Monoikos, the Phœnician god whose temple



anciently crowned this rock, "assuredly the loveliest spot on the Ligurian coast." Since there is hardly a village or town in the whole region which has not treasures for the sketcher or the photographer, as well as for the pleasure-seeker, this book, with its charming illustrations from photographs, will surely satisfy the author's purpose "to interest the many visitors to the Ligurian coast in the places which they see."

*More of the German struggle for Liberty.*

The fourth volume of Mr. Poultney Bigelow's "History of the German Struggle for Liberty" (Harper & Bros.) has recently appeared. Another volume will bring the story down to the establishment of the present imperial government. Mr. Bigelow speaks in his preface of the difficulty of securing information from families possessing it, because of the fear that its publication might hinder the professional career of its members. He has, nevertheless, brought together a vast amount of material—the list of titles consulted occupying nearly three closely printed pages, and not including the standard works. The impression of the book is, however, not one of mastery of the subject-matter, rather one of confusion confounded. With a clear and orderly outline in mind, the reader will be interested in many details. But often these smack of "yellow journalism," and almost without exception are jumbled together in a manner that affords no suggestion of a dignified historical narrative. The tone of the work is throughout journalistic, often hysterical; but some later writer will doubtless find in this mass of material abundant matter for a single volume that will clearly and logically present the subject without sacrificing what has evidently been Mr. Bigelow's paramount aim—the readableness and popular character of the narrative.

*Development of religious liberty in Connecticut.*

Another student, M. Louise Green, Ph.D., has been delving into the records of early New England, and we have as the result "The Development of Religious Liberty in Connecticut" (Houghton). The work presents a full and accurate treatment of an important subject, fairly interesting at the start and much more so before the close. It goes into strictly church history with almost unnecessary fulness, so as to be really a history of the Congregational Church in Connecticut to 1818. The first chapters, on general Congregational and New England history, before coming to the proper theme of the book, are largely a threshing over of old straw. Though such chapters were necessary, they should have been briefer, and left more space for the subject in hand—religious toleration, and the theory of church and state. The treatment of this subject is admirable, and is a distinct contribution to the history of our national development. The placing of the references to authorities in the appendix seems to us an objectionable arrangement.

#### NOTES.

"Twelfth Night" is now added by the Messrs. Crowell to their "First Folio" edition of Shakespeare, edited by the Misses Charlotte Porter and Helen A. Clarke.

Messrs. F. M. Buckles & Co. issue "The Poems of Oscar Wilde" in a two-volume edition, which includes the original "Poems" of 1881, "Ravenna" (1887), "The Sphinx" (1894), "The Ballad of Reading Jail" (1898), besides a few hitherto uncollected pieces.

A second edition of Mr. Lewis F. Day's "Alphabets Old and New" is published by Messrs. Charles Scribner's Sons. An introductory essay on "Art in the Alphabet" gives added value to the collection of specimen designs with which the book is mainly filled.

In "The Golden Fleece," published by the American Book Co., Mr. James Baldwin has retold the story of Jason and Medea and the voyage of the Argo in language pleasantly fitted for the comprehension of childish readers. Much practice has made Mr. Baldwin an adept in this sort of narration, and many a child will bless him for this latest of his reading-books.

We are glad to know that the work of restoring the buildings of Stanford University, damaged by the recent earthquake, has progressed so satisfactorily that official announcement is made that the regular courses of instruction in all departments will be resumed at the opening of the Fall term, August 30. This includes libraries, laboratories, and dormitories, as well as the necessary class-rooms.

"Local Government in Counties, Towns, and Villages," by Dr. John A. Fairlie, is a publication of the Century Co. in their "American State Series." The work is mainly descriptive of present conditions, and the historical discussion is reduced to a bare summary. Taken together with Professor Goodnow's "City Government," in the same series, this book completes the study of our local administrative agencies.

Mrs. Julia W. Henshaw is the author of a convenient manual, beautifully illustrated, of the "Mountain Wild-Flowers of America." About three hundred species are included, and there are no less than a hundred full-page plates from photographs. The field covered is not defined, but it includes the far North and the far West of both Canada and the United States. The classification is empirical, based upon color alone.

Chapman and Shirley's "The Tragedie of Chabot Admirall of France," reprinted from the quarto of 1639, and edited by Mr. Ezra Lehman, is a publication of the University of Pennsylvania. From the same source we have a monograph by Mr. Chester Lloyd Jones on "The Consular Service of the United States: Its History and Activities." These, and other publications of the University, are obtainable from the John C. Winston Co., Philadelphia.

Two interesting announcements in the magazine field are made simultaneously, one on the Atlantic and one on the Pacific coast. The good old "Putnam's Magazine," of which the first series was issued in New York more than a half-century ago, will reappear, with the same name, in October. We shall miss, doubtless, the familiar pea-green cover with luxuriant corn-blades waving along the margin; but many of the characteristic features of the old series will be retained, with such added ones as may be demanded in recognition of

changed conditions and the tastes of present-day readers. Illustrations are to be used when called for by the character of articles—but not, we trust, to the extent of making it a "picture magazine"; and fiction, while not a leading feature, will not be disdained. "A magazine of general interest, but of a decidedly literary character" is the cheering definition of the aim of its publishers—who are, of course, the Messrs. G. P. Putnam's Sons whose father conducted so worthily the first series of this honored and distinctively American periodical. With the new "Putnam's" will be incorporated "The Critic," whose editor, Miss Jeannette L. Gilder, will retain her "Lounge" department in the new magazine.—It may be significant of the dubious fortunes of San Francisco, and of the growing importance of its vigorous southern rival, Los Angeles, that the announcement of a new Pacific Coast monthly comes from the latter city. This is to be the "Pacific Empire Magazine," and its publication is to begin September 1. As its title might imply, it will concern itself largely with the industrial and commercial development of the great and growing southwestern region of which Los Angeles is perhaps now the most vital centre and exponent. But it will include intellectual as well as material things in its survey, and will lighten its more serious contents by stories and poems, and by profuse illustrations. Mr. Edmund Mitchell, for some years past the leading editorial writer on the Los Angeles "Times," and author of several works of fiction, etc., a man of large experience and scholarship, is to be the editor-in-chief, assisted by Mr. John S. McGroarty, also an experienced journalist and author of several works of verse and fiction. We wish success to this new venture in an interesting and enticing field; it will make, we trust, a worthy fourth in the quartette of notable California magazines, beginning with the old classic "Overland" of Bret Harte, and including the beautiful but ill-fated "Californian" of Professor Holder, as well as Mr. Lummis's "Out West" *sui generis* and indestructible.

#### LIST OF NEW BOOKS.

[The following list, containing 43 titles, includes books received by THE DIAL since its last issue.]

##### BIOGRAPHY AND MEMOIRS.

- Walter Reed and Yellow Fever. By Howard A. Kelly. Illus., 12mo, gilt top, pp. 298. McClure, Phillips & Co. \$1.50 net.  
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